

SALE
JAN 1869

CATALOGUE

Collection of Engravings

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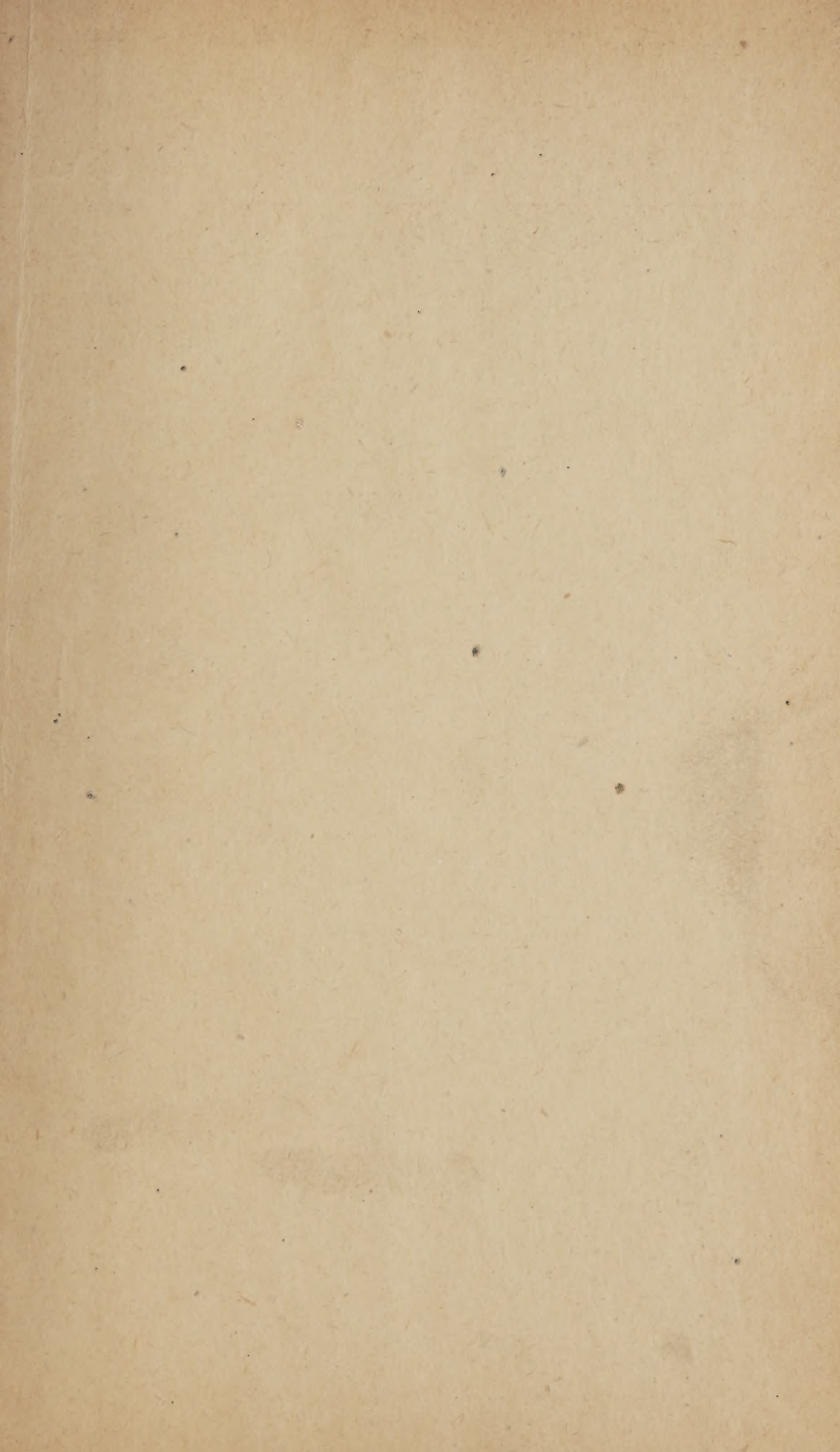
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LEONARD AND COMPANY,
BOSTON, MASS.

CATALOGUE
OF A SUPERB *8078.314
Collection of Engravings,
THE PROPERTY OF
AN AMATEUR OF BOSTON.

Day of Sale.
JANUARY 14, 1869.

CATALOGUE

26

OF A

Superb Collection of Engravings,

THE PROPERTY OF

AN AMATEUR OF THIS CITY,

COMPRISING

* 8078.314

WORKS OF THE MOST EMINENT ENGRAVERS OF THE
MODERN SCHOOL.

The prints are of the highest quality, both as to impression and condition.

WHICH WILL BE SOLD BY AUCTION,

BY LEONARD AND COMPANY, BOSTON,

JANUARY 14th, 1869, AT 10 O'CLOCK.

THE PROPERTY OF

MR. J. W. B. B. B.

OF THE CITY OF BOSTON

CAMBRIDGE:

Printed at the Riverside Press.

1869.

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Catalogue of Prints.

SAMUEL AMSLER.

1. ENTOMBMENT OF CHRIST, after RAFFAELLE.

ENGRAVER'S PROOF on *India paper*. *Very rare, only twenty were printed in this State with the monogram of the engraver, and date. The artist's proofs bear the address of Amsler, and the dry stamp of his initials. They are also before the cross on the Host over the Chalice held by Faith was engraved.*

The Fowle copy in the next state of proof *after* the above, sold for \$36.00.

The plate became the property of the *Bibliographic Institution* in Hildburghausen, and the later impressions have its address. The original picture is in the Borghese Gallery, in Rome. The predella, or staffel, representing the three Christian virtues, *Faith, Hope, and Charity*, is now separated from it, and in the Gallery of the Vatican.

PIETRO ANDERLONI.

2. LA MADONNA DEL PASSEGGIO, after RAFFAELLE.

PROOF BEFORE THE LETTERS; *very brilliant.*

The picture is in the Stafford Gallery.

3. LE JUGEMENT DE SOLOMON, after RAFFAELLE.

EPREUVE D'ETIQUETTE. VERY RARE.

The artist's proofs have an engraved border. This copy has the following inscription in pencil, "Epreuve d'etiquette avant la bordure : P. Anderloni."

JOHANN BEIN.

4. SANCTA APOLLINARA, after RAFFAELLE.

ARTIST'S PROOF *on India paper*.

The picture is in the Museum at Strasburg.

AUGUSTE JEAN-BAPTISTE MARIE BLANCHARD.

5. MURILLO, after the picture painted by himself.

ARTIST'S PROOF, *on India paper*; *extremely scarce*.

This portrait is represented as being painted on a stone. The picture was owned by King Louis Philippe. The Fowle copy, in the state following the above, sold for \$37.50.

A. BRIDOUX.

6. LA MADONNA ALDOBRANDINI, after RAFFAELLE.

ARTIST'S PROOF, *on India paper*; *very scarce*.*In this state of the plate the child is left undraped.*

The picture was formerly in the Garvagh collection, but was purchased by the British Government, in 1866, for £9000, for the National Gallery. The engraving is of the size of the painting.

LOUIS CALAMATTA.

7. MONA LISA, after LEONARDO DA VINCI.

ARTIST'S PROOF, *on India paper*; *very scarce*.

The picture is in the Gallery of the Louvre.

H. G. CHATILLON.

8. L'ARCHANGE ST. MICHEL, after RAFFAELLE.

ARTIST'S PROOF; *very brilliant*.

This state of the plate bears the names of the painter and engraver.

The picture is in the Louvre.

L. A. CLAESSENS.

9. LA DESCENTE DE CROIX, after RUBENS.

ENGRAVER'S PROOF, SPLENDID COPY. VERY RARE.

This very rare state of the plate was printed before the artist's proofs, which latter bear the names of the painter and en-

graver, etched with the needle. The Debois copy, in the state of proof next *after* the above, was sold in Paris in 1843, for \$100.

The picture is in the Cathedral at Antwerp.

JOSEPH COINY.

10. LA CREATION D'EVE, after MICHAEL ANGELO.

ARTIST'S PROOF; *very brilliant.*

This state of the plate bears the names of the painter and engraver, etched with the needle.

LOUIS AUGUSTIN BOUCHER DESNOYERS.

11. LA VISITATION, after RAFFAELLE.

PROOF WITH OPEN LETTERS; *exceedingly scarce.*

The original picture is in the Gallery of Madrid.

12. LA BELLE JARDINIÈRE, after RAFFAELLE, — *Paris*, 1805.

PROOF WITH OPEN LETTERS; *exceedingly scarce.*

The first state of this plate has only the name of the engraver.

There are no stamped impressions of this plate. Desnoyers adopted the stamp at a later date.

The picture is in the Louvre. The Fowle copy, in the next state *after* the above, sold for \$55.00.

13. LA VIERGE AU POISSON, after RAFFAELLE, — *Paris*, 1822.

PROOF WITH OPEN LETTERS; *exceedingly scarce.*

There are two states after the one described above; namely, one with the initials A. D., within a circle, the other without any stamp.

The original picture, now in the Gallery of Madrid, was painted as an altar-piece for St. Dominic, a church in Naples much visited by persons afflicted by ophthalmic diseases. This accounts for the introduction of Tobias with the fish in the picture.

The Fowle copy in the next state *after* the above, sold for \$40.00.

14. LA VIERGE AU BERCEAU, after RAFFAELLE.

PROOF WITH OPEN LETTERS; *exceedingly scarce.*

The original picture is in the Louvre. The Fowle copy, in the next state *after* the above, sold for \$37.50.

LA VIERGE DE LA MAISON D'ALBE, after RAFFAELLE.

ARTIST'S PROOF, *before the drapery on the child.*

The engraving is very scarce in this state. The second state has open letters, but the drapery has been added.

The picture is in St. Petersburg.

16. LA VIERGE AU DONATAIRE, DITE DE FOLIGNO, after RAFFAELLE.

PROOF WITH OPEN LETTERS ; *very rare. Third state of the plate.*

There are five states of this plate ; namely, FIRST, before all letters, before the auréole about the head of the Virgin, and before the termination of the angles at the top. SECOND, Before all letters, but with the angles terminated. THIRD, With open letters. FOURTH, With the letters filled in : this state is indicated by a stamp of two Greek heads. FIFTH, The common state without any stamp.

The Fowle copy, in the fourth state of proof, sold for \$45.00.

17. LA VIERGE AUX ROCHERS, after LEONARDO DA VINCI.

PROOF WITH OPEN LETTERS ; *exceedingly scarce.*

There are three states after the one described above ; namely, one with the engraver's stamp representing two Greek heads, another with the initials A. D., within a circle, and a third without any stamp.

The original picture was painted for the Chapel of the Conception, of the Franciscan Church in Milan, and is now owned by the Earl of Suffolk, and is at Charlton Park. This engraving was made from a *repetition* in the Gallery of the Louvre. The Fowle copy, in the state *after* the above, sold for \$30.00.

18. STE. MARGUERITE, after RAFFAELLE.

ARTIST'S PROOF ; *very scarce.*

The picture is in the Louvre. It was painted to the order of Francis the First.

19. LES MUSES ET LES PIÉRIDES, after PERINO DEL VAGA.

ARTIST'S PROOF. *VERY RARE ; the earliest state of the plate. The second state of proof has the title in open letters, and the third bears the stamp A. D., and the title in filled letters.*

The Fowle copy, which was in the last state of the plate, sold for \$30.00.

20. LES MUSES ET LES PIÉRIDES, after PERINO DEL VAGA.

PROOF WITH OPEN LETTERS ; *very scarce.*

The above is in the second state of the plate.

The original painting, which is at present ascribed to Rosso de Rossi, "le Maître Roux," is in the Gallery of the Louvre.

A presentation copy to Mandel, with Desnoyers' autograph.

21. NAPOLÉON, after GÉRARD.

PROOF, *with stamp of an eagle.*

This plate represents the Emperor in his coronation robes. The impression is a very brilliant one. The picture is in the Louvre.

22. LA FOI, after RAFFAELLE.

ARTIST'S PROOF ; *very rare.*

23. L' ESPERANCE, after RAFFAELLE.

Very brilliant impression, but not a proof.

24. LA CHARITÉ, after RAFFAELLE.

ARTIST'S PROOF ; *very rare.*

The three plates mentioned above, were engraved after the original picture in the Vatican. It was formerly the predella of the Entombment of Christ, which is now in the Borghese Gallery.



D. T. DESVACHEZ.

25. LA VISITATION, after SEBASTIANO DEL PIOMBO.

ARTIST'S PROOF, *on India paper.*

26. LA MADONNA DELLA CONNESTABILE, after RAFFAELLE.

ARTIST'S PROOF, *on India paper.*

The original picture is still in the house for which it was painted, that of the Count Connestabile della Staffa, in Perugia. An old-school copy in the Gallery of the Louvre was engraved by Richomme with the title *La Vierge au Livre.*



PIERRE LOUIS HENRIQUEL DUPONT.

27. MARIAGE DE STE. CATHERINE D'ALEXANDRIE,
after CORREGGIO.

ARTIST'S PROOF, *on India paper ; magnificent impression.*

The engraver, the most celebrated now living, with the exception of Professor Mandel, of Berlin, worked nearly nine years on this plate, which is his *chef d'œuvre*. It bears the autograph of the engraver in pencil-writing.

The picture, which was formerly the property of Cardinal Mazarin, is now in the Louvre.

GERARD EDELINCK.

28. LA S. FAMILLE, after RAFFAELLE.

PROOF *before the arms of Colbert*; *very rare*; *a splendid impression from the celebrated Esdaile collection.*

The above is in the second state of proof. The first state is before all letters. Only two copies are known, one is in Vienna, the other in Paris, in the Bibliotheque Imperiale. The third state of proof has the arms of Colbert, which were afterwards erased before the prints were struck off.

This is the only engraving of this noted picture worth possessing. That begun by Richomme he was unable to complete, owing to an attack of palsy; it was finished by Dien, a French engraver of little ability, in an extremely feeble manner. Even the third state of proof from the Edelinck plate is very scarce. The picture is in the Louvre.

29. PHILIPPUS DE CHAMPAIGNE, after the portrait painted by himself.

BRILLIANT PROOF, *in the second state of the plate.*

The picture is in the Louvre. This portrait is one of the most beautiful of Edelinck's productions. He preferred it to any of his other works.

EDUARD EICHENS.

30. LA VISIONE D' EZECHIEL, after RAFFAELLE.

PROOF BEFORE THE LETTERS, *on India paper.*

The original picture, which is exactly the size of the print, is in the Gallery of the Pitti Palace, in Florence. Although of small size, it is of great power and breadth, and much resembles the style of *Michael Angelo.*

FRANÇOIS FORSTER.

31. LA VIERGE AU BAS-RELIEF, after LEONARDO DA VINCI.

PROOF BEFORE LETTERS; *very rare in this state of the plate.*

The original picture is now in the collection of the Countess Warwick, at Gatton Park, England.

The impression in the Fowle sale was unfinished. Fine copies in the *print state* are also extremely scarce.

32. LES TROIS GRÂCES, after RAFFAELLE, 1841.

ARTIST'S PROOF, No. 16, *on India paper.* VERY RARE.

The next state of this plate has the names of the artist and

engraver, and is surrounded with a two-line border ; such an impression is also extremely scarce ; one was sold in Boston in 1856, for \$75.00.

The original picture, which is of the same size as the print, was formerly in the Borghese Gallery. It is now in the collection of Earl Dudley (formerly Lord Ward), in London.

33. URANIE, after RAFFAELLE.

PROOF BEFORE LETTERS, *on India paper.*

From the fresco "The Parnassus," in the Vatican.

34. LA VIERGE À LA LÉGENDE, after RAFFAELLE, — *Paris, 1847.*

ARTIST'S PROOF, *on India paper ; very scarce.*

The picture is in the collection of H. A. J. Munro, Esq., of London.

The Fowle copy, in the state of proof next *after* the above, sold for \$45.00.



GIOVANNI FOSELLA.

35. LA MADONNA DEL BALDACCHINO, after RAFFAELLE.

ARTIST'S PROOF, *on India paper ; only fifty printed. VERY*

RARE.

This magnificent plate, the finest production of the engraver, is the only one that renders justice to this splendid painting, one of the most highly prized works of art in the Pitti Gallery.



ALPHONSE FRANÇOIS.

36. MICHEL ANGE, after the picture painted by himself.

ARTIST'S PROOF, *on India paper ; very scarce.*

The Fowle copy, in the next state of proof after the above, sold for \$30.00.

37. TITIAN, after the portrait painted by himself.

EPREUVE DE REMARQUE, *before the border ; on India paper.*

Only two impressions exist in this, the earliest state of the plate.

It represents the artist in his 70th year. The Fowle copy, in the *third* state of the plate, sold for \$26.00.

JOS. FRANK.

38. LA VIERGE AU LYS, after LEONARDO DA VINCI.

EPREUVE DE REMARQUE, *on India paper ; only twenty-five printed.*

This plate was commenced by Aristide Louis, who died when it was nearly finished. Frank completed it.



GIOVITA GARAVAGLIA.

39. IL RIPOSO, after RAFFAELLE.

ARTIST'S PROOF ; *very scarce.*

The picture is in the Escorial.



PIERRE NICOLAS GERAUT.

40. LA MADONNA DI LORETO, after RAFFAELLE.

ARTIST'S PROOF.

The picture is in the Studj Gallery, in Naples.



AUGUST HOFFMAN.

41. LA VIERGE AVEC ST. FRANÇOIS ET ST. HIEROME, after RAFFAELLE.

ARTIST'S PROOF, *on India paper ; only 50 printed.*

The picture is in the Berlin Gallery.



SAMUELE JESI.

42. LÉON X., PAPE, AVEC LES CARDINAUX DE MEDICI ET DE ROSSI, after RAFFAELLE.

ARTIST'S PROOF, *on India paper, superb impression.*

The picture is in the Pitti Gallery.

43. LÉON X., PAPE, ETC.

PROOF BEFORE LETTERS, *on India paper, with the autograph of the engraver.*



JOHANN WILHELM KAISER.

44. LE BOURGMESTRE JEAN SIX, after REMBRANDT.

ARTIST'S PROOF, *on India paper ; only 50 printed.*

The Burgomaster, John Six, was Rembrandt's most intimate friend.

JOHANN H. F. C. KNOLLE.

45. LA MADONNA DE COMTE SODOR, after CORREGGIO.

ARTIST'S PROOF, on *India paper*; *very scarce*.

46. LA NUIT, after CORREGGIO.

ARTIST'S PROOF; *very scarce*.

NICOLAS LARMESSIN.

47. SAINT GEORGE, after RAFFAELLE.

BRILLIANT IMPRESSION; *no proof state exists*.

The picture, formerly in the Crozat Gallery, is in St. Petersburg.

The engraving is of the same size as the original.

48. SAINT GEORGE, after RAFFAELLE.

BRILLIANT IMPRESSION; *no proof state exists*.

The picture is in the Louvre. The engraving is of the same size as the original.



JEAN NICOLAS LAUGIER.

49. LA S. VIERGE AVEC L'ENFANT JÉSUS ET S. ANNE, after

LEONARDO DA VINCI.

ARTIST'S PROOF, on *India paper*.

The picture is in the Louvre.



NARCISSE LECOMTE.

50. LA VIERGE DITE LA PERLE, after RAFFAELLE.

EPREUVE DE REMARQUE, on *India paper*, only 20 printed.VERY RARE. *This state is indicated by two round white spots on the cradle.* The Fowle copy sold for \$85.00.

The original picture was bought by King Charles the First, of England, from the Gallery of the Duke of Mantua. When the works of art of that unfortunate monarch were dispersed by the order of the Commonwealth, it was purchased by the Spanish ambassador for King Philip the Fourth of Spain, who, upon beholding it, exclaimed, "This is my pearl," — hence its name.



ACHILLE DÉsirÉ LEFÈVRE.

51. JEANNE D'ARRAGON, after RAFFAELLE.

ARTIST'S PROOF, on *India paper*; *very brilliant*.

The picture is in the Louvre.

52. LA CONCEPTION IMMACULÉE, after MURILLO.

ARTIST'S PROOF, *on India paper*. VERY RARE. *This copy has the engraver's autograph.*

The original picture was formerly in the collection of Marshal Soult, and was sold, after his death, at auction, to the French government for 600,000 francs. It is now in the Louvre.

53. JUPITER ET ANTIOPE, after CORREGGIO.

ARTIST'S PROOF, *on India paper*. VERY RARE.

The original picture, successively in the collections of King Charles the First, of England, the banker Jabach, of Cologne, and Cardinal Mazarin, passed, after the death of the latter, into the possession of Louis the Fourteenth, and is now in the Louvre.

The Fowle copy, in the next state *after* the above, sold for \$40.00.

54. LA NATIVITÉ, after CORREGGIO, — *Dresden*, 1852.

ARTIST'S PROOF, *on India paper*. VERY RARE.

The picture was painted as an altar-piece for the chapel of San Prospero, in Reggio. It went with the collection of the Duke of Modena into the Dresden Gallery.

The Fowle copy, in the next state *after* the above, sold for \$85.00.

55. LA VIERGE AVEC ST. SEBASTIAN, ETC., after CORREGGIO.

ARTIST'S PROOF. VERY RARE.

The picture is in the Dresden Gallery. The Fowle copy, in the next state *after* the above, sold for \$60.00.

56. STE. CECILE, after RAFFAELLE, — *Dresden*, 1857.

ARTIST'S PROOF, *on India paper*. VERY RARE.

The original picture, now in the Gallery of Bologna, was ordered by the, afterwards beatified, Lady Elena Duglioli del Oglio, for the chapel of St. Cecilia, which she founded in San Giovanni del Monte in Bologna.

The Fowle copy, in the next state *after* the above, sold for \$75.00.



A. LEHMANN AND T. CHEVRON.

57. LA VIERGE À L'ŒUILLET, after RAFFAELLE.

EPREUVE D'ESSAI ; *the scroll left unengraved.*



NICOLAS AUGUSTE LEISNIER.

58. LA FORNARINA, after RAFFAELLE.

ARTIST'S PROOF, No. 23, *on India paper*.

59. MARC ANTONIO RAIMONDI, after RAFFAELLE, — *Paris*, 1838.

EPREUVE DE REMARQUE, *on India paper, only 20 printed.*

VERY RARE. *This state is indicated by the white tablet.*

The picture from which this portrait was engraved is in the Vatican.

The subject is the expulsion of Heliodorus from the Temple, and Raimondi is represented as one of the bearers of the Pope.

JEAN MARIE LEROUX.

60. LÉDA, after LEONARDO DA VINCI.

ARTIST'S PROOF, *on India paper ; very scarce.*

This copy has the following inscription in pencil, "*Offert à mon ami Desaine, Leroux.*" The picture is in the Louvre.

61. LÉDA, after LEONARDO DA VINCI.

PROOF BEFORE LETTERS, *on India paper.*

62. THALIA, after RAFFAELLE.

ENGRAVER'S PROOF, No. 7, *on India paper. This state is indicated by the tablet being left white.*

The above was engraved from the fresco in the Vatican called "the Parnassus."

GIUSEPPE LONGHI.

63. LO SPOSALIZIO (The Marriage of the Virgin, according to the Apocryphal Books of the Bible), after RAFFAELLE.

MAGNIFICENT ARTIST'S PROOF, WITH ENTIRE MARGIN, AND IN SUPERB CONDITION. EXCESSIVELY RARE.

One of the greatest works of modern engraving, and on which Longhi labored from 1812 to 1820. This plate exists in the following states, namely, FIRST, ARTIST'S PROOFS, with merely the names of the painter and engraver. SECOND, PROOFS BEFORE THE LETTERS, before the coat-of-arms and the dedication, but with four lines of verses in open letters ; the Fowle copy, a proof before the letters, was sold, four years ago, for \$335.00. THIRD, NUMBERED PROOFS, the number in ink inclosed in a circle at the bottom of the engraved portion of the plate, with the coat-of-arms and the dedication, added, and with the four lines of verses in shaded letters ; 1200 impressions exist in this

state; even these are now rare. **FOURTH**, *Impressions without numbers, but before any inscription was engraved on the temple; 1200 were printed in this manner. Such an impression, if in good condition, is now worth from \$125.00 to \$150.00.* **FIFTH**, *The print state with the following inscription on the temple, "Raphael Urbino, MDIHH."* These later, and much retouched impressions, have the address of Lissant instead of that of Bardi.

The original picture is in the Gallery of the Brera, in Milan: its prototype (by Pietro Perugino, the master of Raffaello), formerly in the Dome of Perugia, is now in the Museum at Caen, in Normandy. Raffaello painted his picture, the first to which he put a date, in 1504, for the Church San Francesco, in Citta di Castello, where it remained for nearly three centuries, until a general of a French division, Count Giuseppe Lechi, from Brescia, demanded it from the town, sword in hand, "as a present." From him it passed into the possession of Count Salazar, who bequeathed it to the *Ospedale Maggiore* in Milan, from which it was purchased by the Directors of the Brera.

64. LA MADELEINE DANS LE DÉSERT, after CORREGGIO.

PROOF BEFORE LETTERS, on *India paper*. VERY RARE.

This copy was formerly in the celebrated Debois collection.

The famous original picture, of the size of the engraving, is one of the principal ornaments of the Dresden Gallery, into which it passed with the collection of the Duke of Modena.

Lord Ward possesses a repetition, or rather a copy, which is by a Netherland painter, as the landscape part sufficiently shows, though it is a most charming picture.

CONSTANT LOUIS LORICHON.

65. LA MADONNA DEL' IMPANNATA, after RAFFAELLE.

ARTIST'S PROOF; *very scarce; only fifty copies printed.*

The picture is in Florence, in the Pitti Palace.

ARISTIDE LOUIS.

66. LA VIERGE AU LYS, after LEONARDO DA VINCI.

ENGRAVER'S PROOF, on *India paper*. VERY RARE. *Only twenty-five printed.*

These impressions (the only ones taken from the plate as left by Louis) bear the name of the artist, and beneath it this inscription, "etat de la planche à la mort d'Aristide Louis"

These impressions are preferable to those from the plate as finished by Frank.

67. INNOCENCE, after GREUZE.

ARTIST'S PROOF, *No. 6, on India paper.* VERY RARE.

The picture, which has been frequently copied, is in the Louvre.

The Fowle copy, in the next state of proof *after* the above, sold for \$75.00.

PIETRO LUTZ.

68. LA VIERGE AVEC ST. FRANÇOIS, etc., after CORREGGIO.

ARTIST'S PROOF, *on India paper.* VERY RARE.

The picture is in the Dresden Gallery.

JOHANN AUGUST EDUARD MANDEL.

69. VAN DYCK, after the portrait painted by himself, — 1840.

ARTIST'S PROOF; *on India paper.* VERY RARE.

The picture is in the Gallery of the Louvre.

70. TITIAN, after the portrait painted by himself, at the age of 57.

ENGRAVER'S PROOF; *on India paper, with the white tablet ; only 10 printed.* VERY RARE.

The picture is in the Berlin Gallery.

71. FREDERIK WILHELM, "The Great Elector," of Brandenburg, and Duke of Prussia, 1640–88, after the painting by NASON.

ENGRAVER'S PROOF. VERY RARE. *Only 30 were printed in this state of the plate, all of which were for presents. All these bear the name of Mandel, lightly scratched on the fur at the bottom of the plate.*

This plate was engraved for the folio edition of the works of Frederick the Great, which the late King of Prussia published exclusively for presents to crowned heads. It is the *chef-d'œuvre* of portrait-engraving.

The picture is in Berlin, in the castle of the King.

72. LA MADONNA DELLA STELLA, after CARLO DOLCI.

EPREUVE DE REMARQUE; *on India paper, with three stars left white ; only 25 printed.* VERY RARE.

73. MADONNA DI CASA COLONNA, after RAFFAELLE, — 1855.

ARTIST'S PROOF, *on India paper ; very scarce.*

The original picture passed from the house Salviati, in Florence, into the possession of the Colonna family, in Rome, from whence the Chevalier Bunsen purchased it for the Berlin Gallery.

74. CHARLES THE FIRST, KING OF ENGLAND, after VAN DYCK.

ARTIST'S PROOF, *on India paper*; only 25 copies printed.

VERY RARE. *It has the engraver's autograph.*

This plate is considered by many connoisseurs to be the chef-d'œuvre of the engraver.

The picture is in the Dresden Gallery.

75. ECCE HOMO, after GUIDO RENI.

ARTIST'S PROOF, *on India paper.*

From the picture in the Dresden Gallery.

76. MATER DOLOROSA, after CARLO DOLCI.

ARTIST'S PROOF, *on India paper.*

From the picture in the Berlin Gallery.

77. RAFFAELLE AT THE AGE OF FIFTEEN, after RAFFAELLE, — 1860.

ARTIST'S PROOF, *on India paper*; now very scarce.

The picture is in the Gallery of the Louvre. It represents a dreamy-looking youth with very fair hair, and large liquid eyes, and is probably a portrait of some artist friend of Raffaele rather than one of himself. The engraving of the same subject by Forster, is white and cold; it is far surpassed by the above.

78. LA VIERGE À LA CHAISE, after RAFFAELLE.

ARTIST'S PROOF, *on India paper*; very scarce.

The greatest of Mandel's works. It surpasses in power, truthfulness, and brilliancy, all other engravings of the same subject. The picture is in Florence, and has, perhaps, been more frequently engraved than any other.

ACHILLE LOUIS MARTINET.

79. LA VIERGE À L' OISEAU, after RAFFAELLE, — *Paris*, 1838.

ARTIST'S PROOF, *on India paper.* VERY RARE.

The picture is in the Florence Gallery.

80. LA VIERGE AUX PALMIERS, after RAFFAELLE.

ARTIST'S PROOF, *on India paper*; very scarce.

The picture is in the Ellesmere collection in London.

81. LE SOMMEIL DE JÉSUS, after RAFFAELLE, — *Paris*, 1853.

ARTIST'S PROOF, *on India paper*; very scarce.

The picture from which this engraving was made, was owned by the heirs of King William II. of the Netherlands.

82. REMBRANDT, after the portrait painted by himself, — *Paris*, 1835.

ARTIST'S PROOF, on *India paper*, with script letters. *The second state has the title in Roman type. Very scarce.*

The picture is in the Louvre.

PAOLO MERCURY.

83. STE. AMÉLIE, REINE DE HONGRIE, after DELAROCHE, — *Paris*, 1841.

ARTIST'S PROOF, on *India paper*; the names of the painter and engraver etched with the needle. This plate exists in the following states, namely, *Artist's proof*, as described above; *proof before letters*, indicated by the artists' names in *ITALIC* character, and bearing the title, "*Sainte Amélie*," in open letters. The prints bear the title indicated above, but with the letters closed, and with the addition "*Reine de Hongrie*." A few impressions exist before all letters, but they do not constitute a state of the plate, nor do those which sometimes occur in the market, which have only the names of the artists in *italic* character without other lettering. *This copy bears the engraver's autograph.*

The picture was in the oratory of Queen Amélie, Queen of Louis Philippe.

84. EXECUTION OF LADY JANE GREY, after DELAROCHE.
ARTIST'S PROOF, on *India paper*; extremely scarce.

CHRISTIAN FRIEDRICH MULLER.

85. ADAM ET EVE, after RAFFAELLE.

ENGRAVER'S PROOF, on *India paper*. VERY RARE.

From the fresco in the Vatican.

86. JEAN L' EVANGÉLISTE, after DOMENICHINO.
VERY BRILLIANT, with the date 1808.

CARLO PORPORATI.

87. LE BAIN DE LÉDA, after CORREGGIO.

ARTIST'S PROOF. VERY RARE.

The picture is in the Berlin Gallery.

JOSEPH THÉODORE RICHOMME.

88. THÉTIS PORTANT L' ARMURE D' ACHILLE, after GERARD.

EPREUVE DE REMARQUE on *India paper*. VERY RARE.*This state is indicated by the croquis of a rock which is not on the following state of artist's proofs.*

The picture is in the gallery of Count Pourtalès Georgier.

89. THÉTIS, etc., after GERARD.

PROOF, with the title in open letters ; very scarce. *This is the third state of the plate.*

90. LE SILENCE DE LA VIERGE, after ANNIBAL CARRACHE.

ARTIST'S PROOF, No. 2, on *India paper* ; very scarce. *This copy has several light spots on it.*

The picture is in the Louvre.

91. NEPTUNE ET AMPHITRITE, after JULIO ROMANO.

ARTIST'S PROOF ; very rare.



W. T. RODEN.

92. RUBENS, after the portrait painted by himself.

ENGRAVER'S PROOF, on *India paper*, before the border ; only two copies printed.

93. RUBENS, after the portrait painted by himself.

EPREUVE DE REMARQUE, on *India paper*, tablet left white ; only ten were printed in this state.

CH. SCHULER.

94. IL RIPOSO, after CORREGGIO.

ARTIST'S PROOF, with the following inscription in pencil :

"Commencée par H. Ch. Müller, terminée apres sa mort par Mr. Ch. Schuler, de Strasbourg. Offert à Mr. Delécluze par Mme. Vve. Müller."

MORITZ STEINLA.

95. MASSACRE OF THE INNOCENTS, after RAFFAELLE.

ARTIST'S PROOF, on *India paper* ; very scarce.

The engraving is from a drawing by Raffaëlle. It was also engraved by Marc Antonio.

96. LA MADONNA DI SAN SISTO, after RAFFAELLE.

ENGRAVER'S PROOF, No. 3, on white paper, with Steinla's profile and the Genius of Engraving lightly etched. There is also a very small head at the edge of the plate mark very delicately etched; the plate in this state is probably unique. VERY RARE. The artist's proofs, which follow the above, are without the two etchings.

This is considered by Mrs. Jameson the most truthful engraving of the subject.

This incomparable picture was painted for the Gray friars of the Order of St. Benedict, of the cloister of St. Sixtus, in Piacenza, as a drapellone, a banner, to be carried round the church in procession, and for that reason on canvas, which otherwise was seldom used instead of panel in the Roman and Tuscan schools.

It seems, however, to have been withdrawn from this use, as Vasari already found it secure on the principal altar of the church.

In 1754, Augustus III., Elector of Saxony, bought it, and it was replaced by an old copy by Paris Nogari. It is now the pride of the Royal Gallery of Dresden.

When the picture was cleaned by the celebrated Palmaroli in 1826, it was found that part of the curtain, under which the Virgin is represented, with the rod and rings, had been turned over to fit a frame; this was stretched out and made visible again on that occasion, and as Steinla's plate was engraved since, it shows the whole composition.

97. SANCTISSIMA MATER DEI, after HOLBEIN.

ARTIST'S PROOF. VERY RARE, with only the names of the painter and engraver.

The persons on the right and left of the Virgin are the Burgomaster Meyer, his mother, wife, and children.

In the year 1633, Michel Le Blon bought the picture from a descendant of the Burgomaster. He was induced to sell it to Johann Lössert, of Amsterdam, for Queen Marie de Medici, who, however, never received it. From Lössert's estate it passed, for debt, into the hands of Avogrado, a banker in the same town, who left it by will to the Delfino family of Venice. In 1743, Count Algarotti bought it for the Elector of Saxony, and it is now one of the chief ornaments of the Dresden Gallery. "In purity, dignity, humility, and intellectual grace, this exquisite Madonna has never been surpassed, not even by Raffaele." — Mrs. Jameson.

98. SANCTISSIMA MATER DEI, after HOLBEIN.

PROOF BEFORE LETTERS, with only the painters' and engravers names, and the coat of arms.

T. M. ST. EVE.

99. SARTO, ANDREA DEL, after the portrait painted by himself.

ARTIST'S PROOF, on *India paper*.

The picture is in the Louvre.

SIR ROBERT STRANGE.

100. CHARLES I. IN HIS ROBES, after VAN DYCK.

ARTIST'S PROOF, OF THE GREATEST RARITY, ONLY THREE IMPRESSIONS BEING KNOWN, one of which was on exhibition in the *Exposition Universelle* of 1867.

This copy has the following inscription in pencil on the lower margin: "*Pour Monsieur Descamps, Professeur de l'Academie de Dessein et Associé, etc., par son très humble serviteur, Robt. Strange.*"

The picture is at Windsor Castle.

The copy on exhibition at Paris was bought at the Marshall sale, in London, in 1864, for £62, and was resold for £74.

The work is the *chef d'œuvre* of the engraver.

101. CHARLES I. IN HIS ROBES, after VAN DYCK.

Brilliant impression, before any retouch.

102. ST. AGNES, after DOMENICHINO.

Brilliant impression, before any retouch, and with large margin.

The picture is at Windsor Castle.

103. MEEKNESS, after RAFFAELLE.

Brilliant impression, before any retouch, and with large margin.

The picture is in the Vatican.

104. JUSTICE, after RAFFAELLE.

Brilliant impression, before any retouch, with large margin.

The picture is in the Vatican.

105. ABRAHAM DISMISSING HAGAR, after GUERCINO.

Brilliant impression, before any retouch, with large margin.

The picture is in the Zampieri Palace at Bologna.

106. CUPID, after SCHIDONI.

Brilliant impression, before any retouch, with large margin.

The picture is in the Naples Gallery.

107. ESTHER BEFORE AHASUERUS, after GUERCINO.

Brilliant impression, before any retouch, with large margin.

The picture is in the Barberini Palace at Rome.

108. ST. JEROME, after CORREGGIO.
Brilliant impression, before any retouch, with large margin.
 The picture is in the Parma Gallery. It is often called the "Day of Correggio."
109. VENUS, after TITIAN.
Brilliant impression, before any retouch, with large margin.
 The picture is in the Tribune in Florence.
110. DANAË, after TITIAN.
Brilliant impression, before any retouch, with large margin.
 The picture is in the Naples Gallery.
111. VENUS AND ADONIS, after TITIAN.
Brilliant impression, before any retouch, with large margin.
 The picture is in the Naples Gallery.
112. VENUS BLINDING CUPID, after TITIAN.
Brilliant impression, before any retouch, with large margin.
 The picture is in the Borghese Gallery, in Rome.
113. VENUS ATTIRED BY THE GRACES, after GUIDO RENI.
Brilliant impression, before any retouch, with small margin.
 The picture is in the British National Gallery.
114. FORTUNE, after GUIDO RENI.
Brilliant impression, before any retouch, with large margin.
 The picture is in London.
115. LIBERALITY AND MODESTY, after GUIDO RENI.
Brilliant impression, before any retouch, with large margin.
 The picture is in London.
116. CUPID SLEEPING, after GUIDO RENI.
Brilliant impression, before any retouch, with large margin.
 The picture is in Sir Lawrence Dundas' collection.
117. OFFSPRING OF LOVE, after GUIDO RENI.
Brilliant impression, before any retouch, with large margin.
 The picture is in London.
118. CLEOPATRA (*full length*), after GUIDO RENI.
Brilliant impression, before any retouch, with small margin.
 The picture is in the Munro collection, in London.
119. SAPPHO, after CARLO DOLCI.
Brilliant impression, before any retouch, with large margin.
 The picture is in the Corsini Palace, in Florence.
120. ST. CECILIA, after RAFFAELLE.
Brilliant impression, before any retouch, with large margin.
 The picture is in the Bologna Gallery.

121. INFANT CHRIST, after MURILLO.

ARTIST'S PROOF; VERY RARE, *with entire margin.*

122. ST. JOHN, after VAN DYCK.

ARTIST'S PROOF; VERY RARE, *with entire margin.*

PAOLO TOSCHI.

123. LA MADONNA DELLA SCODELLA, after CORREGGIO.

ARTIST'S PROOF; VERY RARE.

The picture is in the Parma Gallery.

124. MADONNA DELLA TENDA, after RAFFAELLE.

PROOF BEFORE LETTERS, *with the title in script letters; very scarce.**Presentation copy from the engraver to Felsing.**Artists' proofs of this plate bear the names of the painter and engraver. The third state of proof is indicated by the title being in outline block letters.*

The original picture is in the Munich Gallery. The above engraving is from the repetition of the picture in the Turin Gallery.



THE
CORREGGIO and PARMIGIANO
FRESCOS at PARMA,
engraved by the
CHEVALIER PAOLO TOSCHI.



This set is much finer than that in the Fowle sale, which was only in proof before letters, in which state one hundred and twenty were printed. It is also much larger, the Fowle copy containing but twenty-five plates, whereas this consists of thirty-five, inclusive of the portraits of Correggio and Toschi. More than half the Epreuves de Remarque are in public galleries.

25. MADONNA DELLA SCALA, after CORREGGIO.
EPREUVE DE REMARQUE; only 30 printed. VERY
RARE.

The picture was originally painted upon the wall of the house of a friend. On account of its beauty and virtues, it was much visited by devout worshippers. It was finally cut out of the wall and removed to a chapel consecrated to Sta. Maria della Scala, from which it was again removed, and is now, in a much injured condition, in the Gallery of the Academy at Parma.



The
FRESCOS in the CONVENT
of SAINT PAUL.



The chamber painted by Correggio in the Convent of St. Paul represents a grotto of Diana, beneath the level of the ground, covered with a roof of verdure and vine foliage, having within sixteen oval apertures corresponding in number with the spaces interposed between the sections of the vaulted roof. From each of these ovals children are seen peeping in and out as they pass around the grotto. The composition is varied in each of the ovals. They bear various symbols or attributes of the Goddess and implements of the chase. Under these medallions are as many niches, containing various small statues, and below, round the apartment, runs an elegant frieze. In one part of the cham-

ber is a projecting chimney, and on this is painted the Divinity of the place in a car drawn by stags.

126. DIANA, after CORREGGIO.

EPREUVE DE REMARQUE; *only 30 printed.* VERY RARE.
The Goddess is represented as returning from the chase in a car drawn by stags.

127. CAMERA, after CORREGGIO.

EPREUVE DE REMARQUE; *only 30 printed.* VERY RARE.
With the autograph of the engraver. Within the oval are two children. Under the arch is Fortune with a cornucopia, rudder, and globe.

128. CAMERA, after CORREGGIO.

EPREUVE DE REMARQUE; *only 30 printed.* VERY RARE.
Within the oval are two children, one bearing on its head a stone. Under the arch is a youth with a cornucopia, bearing a libation to an altar.

129. CAMERA, after CORREGGIO.

EPREUVE DE REMARQUE; *only 30 printed.* VERY RARE.
Within the oval are two children, one bearing a mask. Under the arch is a female, reclining, holding in one hand a scorpion, in the other a cornucopia.

130. CAMERA, after CORREGGIO.

EPREUVE DE REMARQUE; *only 30 printed.* VERY RARE.
With the autograph of the engraver. Within the oval are two children, one embracing a dog. Under the arch is Juno suspended from the clouds.

131. CAMERA, after CORREGGIO.

EPREUVE DE REMARQUE; *only 30 printed.* VERY RARE.
Within the oval are two children, one bearing a spear. Under the arch is Jupiter enthroned.

132. CAMERA, after CORREGGIO.

EPREUVE DE REMARQUE; *only 30 printed.* VERY RARE.
Within the oval are four children, one riding on a dog. Under the arch are the Parces, with wings.

133. CAMERA, after CORREGGIO.

EPREUVE DE REMARQUE; *only 30 printed.* VERY RARE.
Within the oval are two children, one blowing a horn. Under the arch is Pan blowing a conch.

134. CAMERA, after CORREGGIO.

EPREUVE DE REMARQUE; *only 30 printed.* VERY RARE.*Within the oval are two children plucking flowers. Under the arch is a youth, holding in his hand a wand.*

135. CAMERA, after CORREGGIO.

EPREUVE DE REMARQUE; *only 30 printed.* VERY RARE.*Within the oval are two children, one holding a staff. Under the arch is a female holding a torch and wand.*

136. CAMERA, after CORREGGIO.

EPREUVE DE REMARQUE; *only 30 printed.* VERY RARE.*Within the oval are three children, one with a wreath. Under the arch is a female holding a flower.*

137. CAMERA, after CORREGGIO.

EPREUVE DE REMARQUE; *only 30 printed.* VERY RARE.*Within the oval are two children, one bearing a quiver. Under the arch is a female at an altar.*

138. CAMERA, after CORREGGIO.

EPREUVE DE REMARQUE; *only 30 printed.* VERY RARE.*Within the oval are two children, one carrying a bow. Under the arch is a temple.*

139. CAMERA, after CORREGGIO.

EPREUVE DE REMARQUE; *only 30 printed.* VERY RARE.*Within the oval are three children, one wearing a horn. Under the arch is a female, holding a torch and globe.*

140. CAMERA, after CORREGGIO.

EPREUVE DE REMARQUE; *only 30 printed.* VERY RARE.*Within the oval are two children with a lamb. Under the arch is a female, carrying a child.*

141. CAMERA, after CORREGGIO.

EPREUVE DE REMARQUE; *only 30 printed.* VERY RARE.*Within the oval are two children embracing. Under the arch are the Three Graces.*

The
FRESCOS in the CHURCH
of
SAN GIOVANNI.



142. JOANNES EVANGELISTA, after CORREGGIO.
EPREUVE DE REMARQUE; *only 30 printed.*
VERY RARE.
The Apostle is represented, in youth, in the act of writing under Divine inspiration.
This is painted on a lunette, over a small lateral door.
143. SAN MATTEO, *Evangelista*, e SAN GIROLAMO, after CORREGGIO.
EPREUVE DE REMARQUE; *only 30 printed.* VERY RARE.
The Evangelist and the Doctor of the Church are seated on clouds, between two arches, surrounded and supported by cherubs.
144. SAN MARCO, *Evangelista*, e SAN GREGORIO, after CORREGGIO.
EPREUVE DE REMARQUE; *only 30 printed.* VERY RARE.
The Evangelist and the Doctor of the Church are seated on clouds, between two arches, surrounded and supported by cherubs.
145. SAN LUCA, *Evangelista*, e SAN AMBROGIO, after CORREGGIO.
EPREUVE DE REMARQUE; *only 30 printed.* VERY RARE.
The Evangelist and the Doctor of the Church are seated on clouds, between two arches, surrounded and supported by cherubs.
146. SAN GIOVANNI, *Evangelista*, e SAN AGOSTINO, after CORREGGIO.
EPREUVE DE REMARQUE; *only 30 printed.* VERY RARE.
The Evangelist and the Doctor of the Church are seated on clouds, between two arches, surrounded and supported by cherubs.
147. DUE APOSTOLI, after CORREGGIO.
EPREUVE DE REMARQUE; *only 30 printed.* VERY RARE.

St. Peter and St. Paul seated on clouds, surrounded and supported by cherubs. Painted on the lower portion of the cupola.

148. DUE APOSTOLI, after CORREGGIO.

EPREUVE DE REMARQUE; only 30 printed. VERY RARE.
St. James and St. Andrew seated on clouds, surrounded and supported by cherubs. Painted on the lower portion of the cupola.

149. DUE APOSTOLI, after CORREGGIO.

EPREUVE DE REMARQUE; only 30 printed. VERY RARE.
St. Stephen and St. Thomas seated on clouds, surrounded and supported by cherubs. Painted on the lower portion of the cupola.

150. SSA. ANNUNZIATA, after CORREGGIO.

EPREUVE DE REMARQUE; only 30 printed. VERY RARE.
Painted under one of the arches, the virgin is kneeling with an open book before her; the angel is on a cloud surrounded and supported by cherubs.

151. SAN TOMASO, Apostolo, after CORREGGIO.

EPREUVE DE REMARQUE; only 30 printed.
VERY RARE.
Painted under one of the arches which sustain the cupola of the "Duomo." The Apostle is seated on clouds, and surrounded by cherubs.

152. CORONATION OF THE VIRGIN, after CORREGGIO.

EPREUVE DE REMARQUE; only 30 printed.
VERY RARE.
The picture was originally on the wall behind the altar in the church of San Giovanni. It is now in the Library of Parma.

The entire composition, of which only this principal group is saved in original, is known from a copy by Annibale Caracci, in the Gallery of Naples.

153. GROUP OF CHERUBS, after CORREGGIO.

EPREUVE DE REMARQUE; only 30 printed. VERY RARE.
From the fresco in the choir of the Church of San Giovanni, copied by Agostino Carracci, before that part was pulled down.

154. GROUP OF CHERUBS, after CORREGGIO.

EPREUVE DE REMARQUE; *only 30 printed.* VERY RARE.
 From the fresco in the choir of the Church of San Giovanni, copied by Agostino Carracci, before that part was pulled down.

155. ST. JOHN AT PATMOS, after CORREGGIO.

EPREUVE DE REMARQUE; *only 30 printed.* VERY RARE.
 The Saint, in extreme old age, and the last surviving apostle, beholds in a moment of ecstasy, his companions in Heaven. The Saint is alone on the earth, and is depicted below all the others at the extreme edge of the cupola.
 He kneels on a rock, his arms leaning on a book, which is supported before him by an eagle.
 The Apostles are on clouds, surrounded by cherubs.



The

PARMIGIANO FRESCOS,
 in the Church of

SAN GIOVANNI de MONACI CASSINESI.



156. DUE DIACONI, after PARMIGIANO.

EPREUVE DE REMARQUE; *only 30 printed.* VERY RARE.
Representing the two Deacons, St. Lawrence and St. Vincent.

157. SA. LUCIA e SA. APOLLONIA, after PARMIGIANO.

EPREUVE DE REMARQUE; *only 30 printed.* VERY RARE.
The two Saints are represented seated, St. Lucia holding a plate on which are a pair of eyes.

158. SAN GIORGIO, after PARMIGIANO.

EPREUVE DE REMARQUE; *only 30 printed.* VERY RARE.
The Saint is represented in the act of reining in his horse.
The picture is in one of the side chapels of the Church.

159. SA. AGATA, after PARMIGIANO.

EPREUVE DE REMARQUE; *only 30 printed.* VERY RARE.
The Saint is represented as about to undergo martyrdom, the executioner standing at her side.



160. ANTONIO ALLEGRI DA CORREGGIO.

EPREUVE DE REMARQUE; *only 30 printed.* VERY RARE.

161. PAOLO TOSCHI.

EPREUVE DE REMARQUE; *only 30 printed.* VERY RARE.



